THE celebrated love-story of our greatest Admiral, Lord Nelson, and the beautiful Emma, Lady Hamilton is one of the most famous romantic tales of history. From the moment when he fell under her spell on his return to Naples from the Nile, in September, 1798, Nelson never wavered in his devotion, and the strength of his love remains for ever recorded in his tender last letter to her on the eve of the battle of Trafalgar, which runs, "My Dearest beloved Emma, the dear friend of my bosom, The signal has been made that the Enemy's Combined fleet are coming out of Port. We have very little Wind, so that I have no hopes of seeing them before to-morrow. May the God of Battles crown my endeavours with success, at all events I will take care that my name shall ever be most dear to you and Horatia, both of whom I love as much as my own life, and as my last writing before the Battle will be to you, so I hope in God I shall live to finish my letter after the Battle. May Heaven bless you prays your Nelson and Bronté." The portraits reproduced on this page are the two which Nelson cherished greatly. The pastel portrait by Johann Heinrich Schmidt, Court painter in Dresden, was painted from life in Dresden, and shows

[*Continued opposite.*

"LADY HAMILTON AS A BACCHANTE"; BY JOHN DUNN (WHO USUALLY SIGNED HIMSELF "DUN"). WORN BY NELSON AT THE BATTLE OF TRAFALGAR AND TAKEN FROM HIS NECK AFTER HIS DEATH.

Continued.]

Lady Hamilton as she appeared in 1800, at the age of thirty-five. It will be remembered that Nelson travelled across Europe with her and Sir William Hamilton when Sir William was recalled from Naples in 1800. It is described by Emma in an inscription in her own handwriting on the back, which runs as follows, "This portrait of Emma Hamilton was in all the Battles with the virtuous, gallant and heroic Nelson. He called it his Guardian Angel; and thought he could not be victorious if he did not see it in the midst of Battle, he used to say, under his Banner. I grieve this fatal 21st day of October when he gloriously fell, and ordered Captain Hardy to bring it to me." We reproduced this portrait in full colour as a page in our Christmas Number of 1943. The miniature which we also reproduce on this page is mentioned by Thieme Becker, who gives the information that John Dunn (who usually signed himself "Dun") painted for Nelson at Naples a miniature on ivory of Lady Hamilton, which he wore at the Battle of Trafalgar. It was taken from his neck after his death, and passed from Nelson's effects into the possession of Miss Ouvry, who exhibited it at the Miniature Exhibition in London in 1865, where it was

[*Continued below.*

"HIS GUARDIAN ANGEL": NELSON'S PORTRAIT OF EMMA, LADY HAMILTON, BY JOHANN HEINRICH SCHMIDT (1749-1829), WHICH WAS HIS MOST CHERISHED POSSESSION, AND HUNG IN HIS CABIN DURING HIS LATER BATTLES.

Continued.]

described as having been purchased from "the sale of the effects of Sir Alex. Davidson, Lord Nelson's private secretary," who is presumably Alexander Davison, Lord Nelson's prize agent and personal friend. The evidence that the miniature was worn at Trafalgar is in the sale catalogue of the property of Alexander Davison, sold by Farebrother, April 21, 1817, and fifteen following days—only twelve years after Trafalgar; "7th day, April 28th: "Lot 830: An exquisite miniature of Lady Hamilton, with her hair and initials at the back, worn by the Immortal Nelson at the time of his Death." It was purchased in this sale by John North and left by him to his widow, who bequeathed it to her niece, Miss Ouvry. Mrs. North, in

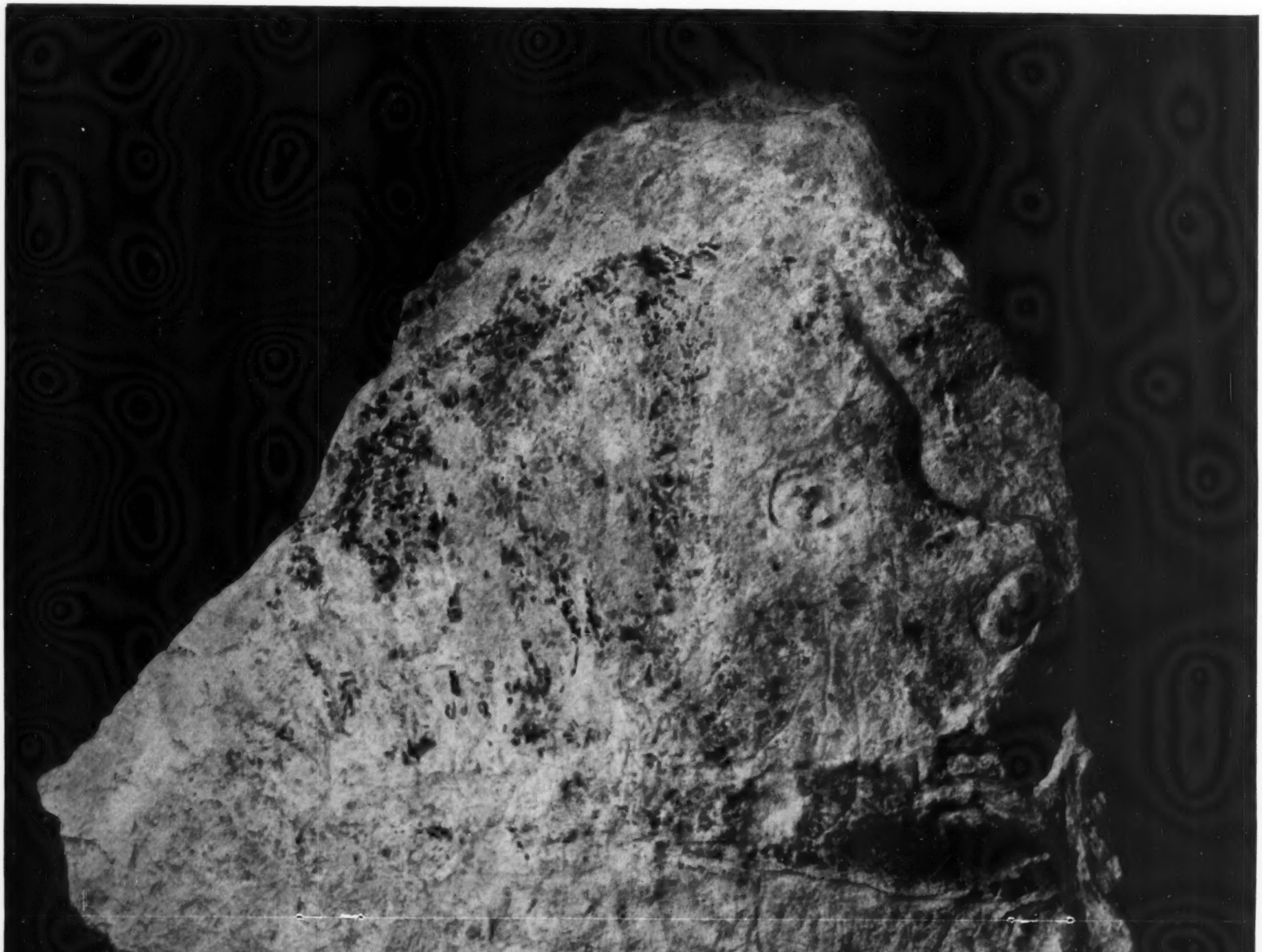
Continued below, left.

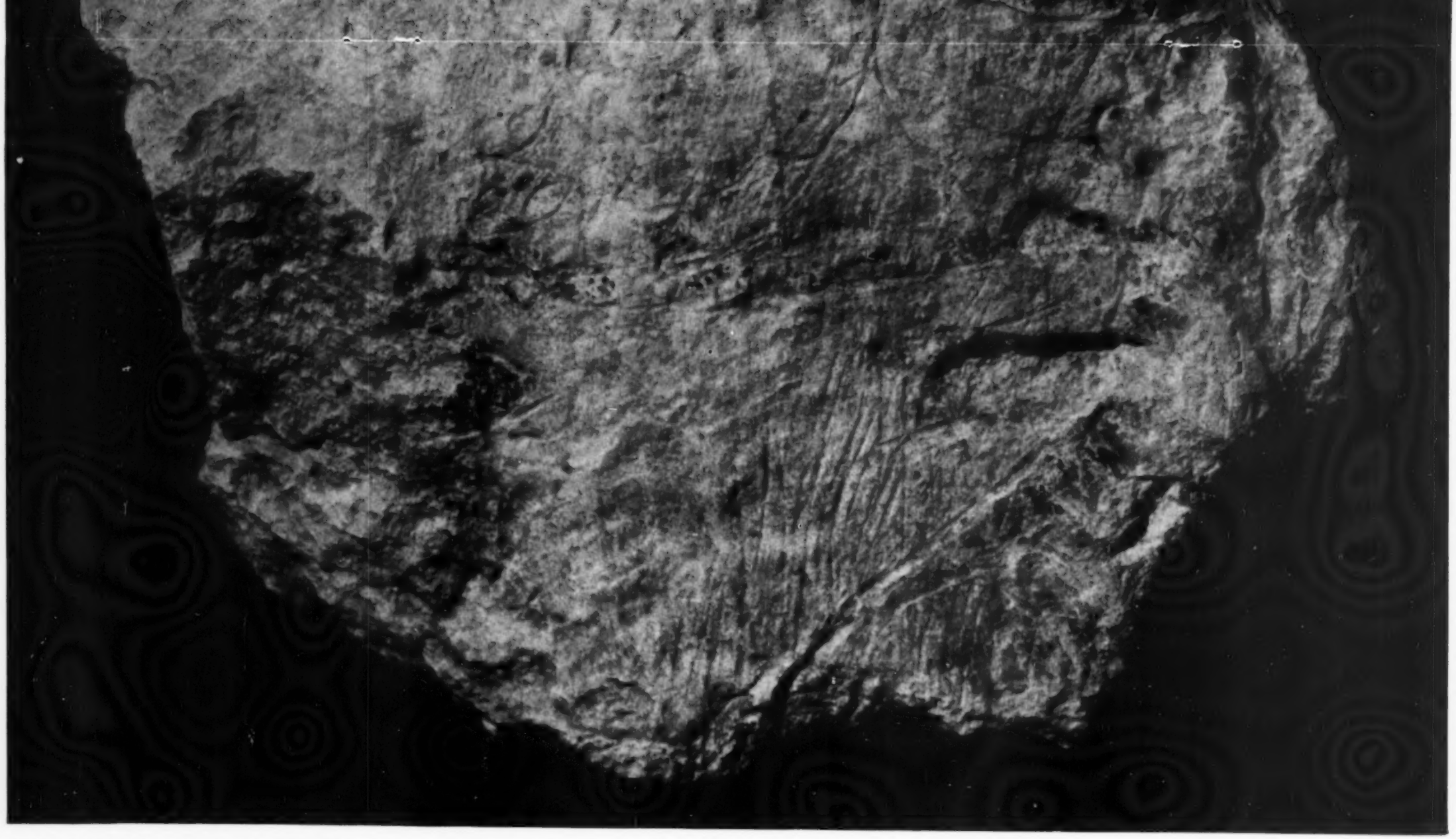
SHOWING SOME OF EMMA HAMILTON'S HAIR PLAITED AND HER INITIALS "E.H" IN HAIR IN THE CENTRE, FRAMED IN GOLD WIRE AND PEARLS; THE BACK OF THE MINIATURE WHICH NELSON WORE AT THE BATTLE OF TRAFALGAR.

Continued.]

a letter of April 19, 1817, wrote to her brother in India: "Yesterday I went to town to see some fine Pictures, Plate and Furniture that was to be sold by Mr. A. Davison, in St. James's Square." Emma's beauty has been recorded in many famous portraits by Romney, but the wistful tenderness which characterises the likenesses we reproduce on this page makes it easy to understand why they were so specially cherished by her lover. She was the daughter of Henry Lyon, a blacksmith, and it will be remembered that she passed from the protection of Charles Greville to that of his uncle Sir William Hamilton. She lived with Hamilton in Naples, where he was the British Minister, and he married her in 1791. She is credited with successfully furthering the British cause through her intimacy with Queen Maria Carolina of Naples.

THE LIKENESSES OF EMMA, LADY HAMILTON, THAT LORD NELSON TOOK INTO BATTLE WITH HIM. THE MINIATURE WHICH HUNG ROUND HIS NECK, AND A PASTEL PORTRAIT.





THE EARLIEST REALISTIC HUMAN PORTRAIT IN THE HISTORY OF MAN: AN AMAZING NEW DISCOVERY WHICH THROWS A VIVID LIGHT ON MAGDALENIAN MAN'S APPEARANCE AND ARTISTIC ABILITY. THIS 12,000-YEAR-OLD PORTRAIT, REPRODUCED ABOUT ACTUAL SIZE, DEMONSTRATES THE COMBINED USE OF SCULPTURE IN RELIEF, ENGRAVING AND PAINTING.

Professor Dorothy Garrod, who, with Mlle. Suzanne de Saint-Mathurin, recently found this amazing sculpture, writes: "The head and shoulders of the Magdalenian man of Angles-sur-l'Anglin are shown life-size on a block of limestone 19 ins. high. The profile, from the roots of the hair to the end of the bust, is sculptured in very high relief along the edge of the block; all the rest of the figure is engraved on the surface, and enhanced with painting in different shades of ochre and manganese black. The forehead is moderately high, the nose, of which the tip is broken, is rather bulbous, with strongly-marked nostril. An old break, possibly caused by the sculptor himself, has carried away part of the lips, but an engraved line running along the edge of the block re-establishes the profile of the jaw, which is definitely prognathous. The chin is straight, and covered with a short black beard which runs back to the angle of the jaw. The eyebrow is indicated in low relief, and the eye, which is seen full-face, as in Cretan and Egyptian art, is deeply incised, the pupil being engraved and painted black. The lashes of the upper and lower lids are marked by incisions. On the cheek there are intercrossed lines running from below the eye into the beard which seem to represent wrinkles or scars. The whole face is painted with purplish ochre, now much faded, and the contours of the nose and nostril are outlined in black. The hair, which falls straight and covers the ear, is engraved and painted black like the beard, though the colour is much more faded. The man is muffled to the chin in some kind of garment, the surface of which is engraved with a profusion of fine lines evidently representing fur. This robe has been left uncoloured, but it opens in front over an undergarment, also apparently of fur, which is painted brick-red, in contrast with the purplish tone of the face. The figure covers most of the surface of the block, but above the crown of the head and along the line of the profile there is a small area of background which is painted in a lighter shade of the red used for the undergarment. The great nose and prognathous jaw present a physical type rather unexpected in Magdalenian man, but the whole effect is of something seen and carefully observed—in other words, of a portrait. It is interesting that engraved profiles from the Magdalenian cave of La Marche, at Lussac-les-Châteaux, 20 miles away, show a striking family resemblance to the man of Angles. This figure, however, stands alone as a life-size realistic representation of Palæolithic man, making effective use of the three techniques of painting, engraving and sculpture."

Reproduced from a natural colour photograph by M. André Populu.

"THE MOST BEAUTIFUL AND APPEALING" WORK OF ART BY A MAGDALENIAN ARTIST OF 12,000 YEARS AGO: THE HEAD OF AN IBEX (REPRODUCED ABOUT HALF ACTUAL SIZE) RECENTLY FOUND AT THE SAME SITE AS THE HUMAN PORTRAIT OVERLEAF, AND PERHAPS BY THE SAME HAND.

Professor Dorothy Garrod, who, with Mlle. Suzanne de Saint-Mathurin, recently found both this and the remarkable human portrait overleaf, writes: "A young ibex (*Capra ibex* Lin. still living but very rare in the Alps and Pyrenees) is carved in very high relief on a block of limestone about 2½ ft. long. The background has been reduced by a combination of pecking and chipping technique, but the surface of the figure itself is so smoothly rounded that traces of workmanship are hardly visible. Soft though the limestone is, the whole thing represents a remarkable achievement for an artist possessing only stone tools. The mouth is delicately modelled, and the engraved detail of the eye and eyeball gives a remarkably living expression. The horns, which are shown in profile, one behind the other, are blocked in without much finish, and the ear, too, is rather sketchily indicated. The whole surface, both figure and background, was originally covered with a pale wash of red ochre, now almost completely faded, but a touch of manganese black on the tip of the nose is still bright. The economy and simplicity of the line, and the innocent, startled gaze of the young animal, make this one of the most beautiful and appealing works of its kind."